

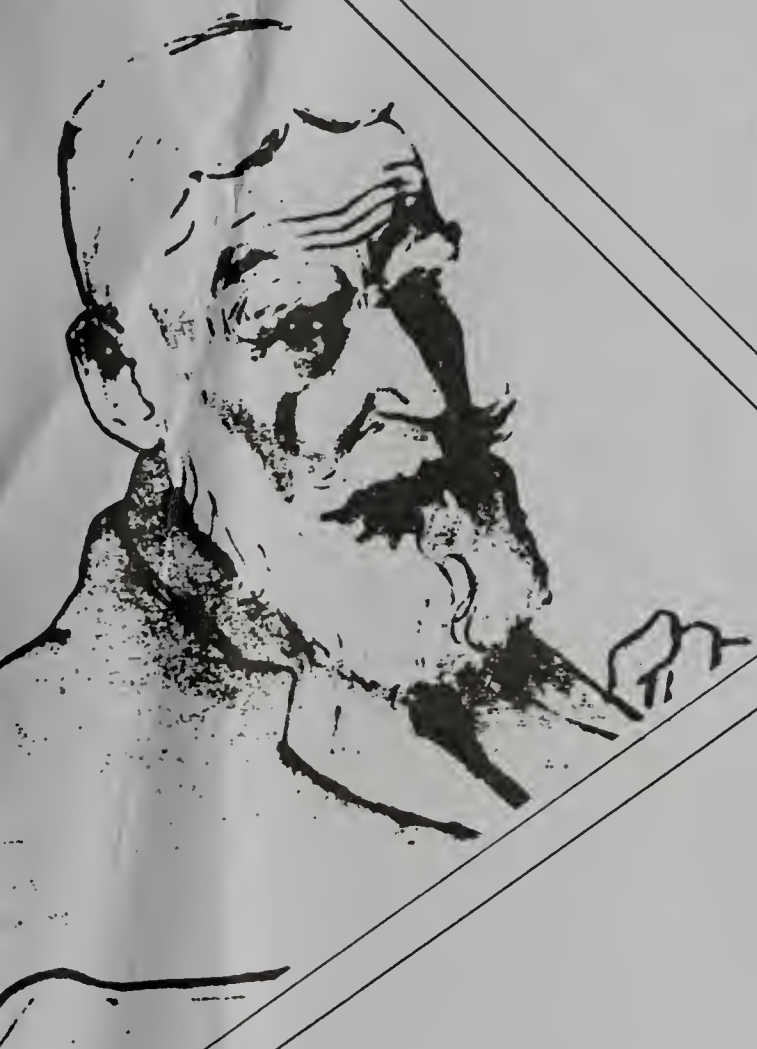
**EMERSON COLLEGE THEATRE  
PRESENTS**

# **HEARTBREAK HOUSE**

**BY G.B. SHAW**

**NOV. 3,4,5**

**8:30 P.M.**



**EMERSON COLLEGE THEATRE  
PRESENTS**

# **HEARTBREAK HOUSE**

**BY GEORGE BERNARD SHAW**

**DIRECTED BY A. D. SENSENBACH**

**SETTINGS  
DESIGNED BY**

**HARRY W. MORGAN**

**COSTUMES  
DESIGNED BY**

**BARBARA B. MATHESON**

**LIGHTING  
DESIGNED BY**

**DAN BLASZCZUK**

**HARRY W. MORGAN**

- IN ORDER OF APPEARANCE -

The Stage Manager.....Edward Hupprich  
Ellie Dunn.....Linda Sheldon  
Nurse Guinness.....Emily-Louise Eckstein  
Captain Shotover.....Jon Peter Bumstead  
Lady Ariadne Utterword.....Marcia R. Raver  
Hesione Hushabye.....Frankie Tacker  
Mazzini Dunn.....Gary W. Abbott  
Hector Hushabye.....Henry Cooper  
Alfred Mangan.....Arthur Serino  
Randall Utterword.....Robert D. Vogel  
Billie Dunn.....Jonathan Jeffries

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THE ACTION TAKES PLACE IN THE HOME OF CAPTAIN  
SHOTOVER IN SUSSEX, ENGLAND.

Act I: 6 P.M. on an autumn evening.

Act II: Later that evening.

Act III: Late that night.

## NOTES FROM THE DIRECTOR -

Tonight's play was written in 1917, a time when Britain was fighting for its political and economic life. It was also a time when the entire world was wrestling with its moral conscience over the questions of guilt and responsibility for the unleashing of the war's unimagined horrors and destruction. Like all thinking, feeling men, Shaw pondered these issues, and, as an artist, he formulated his conclusions into a play. The "ship of state" became a house occupied by recognizable English "types", spokesmen for both the "establishment" and the "liberal enlightenment" of the time.

Shaw's analysis and indictment were, of course neither popular nor palatable, and he refrained for two years from even allowing his script to be published. Production of the play was even more unthinkable, and no English theatre manager considered the prospect seriously. It thus remained for the Theatre Guild in New York to have the courage to present HEARTBREAK HOUSE in its public premiere in 1920. Since then productions have been both frequent and worldwide, and the play has become critically acknowledged as being among Shaw's four or five greatest triumphs. Oddly, however, in America this play has remained little known and is far less often performed than are many less distinguished Shavian scripts.

The playwright gave this play the subtitle of "a fantasy in the Russian manner", thus suggesting that his aim was social satire in the form of a comedy of character and of ideas, such as Chekhov had employed some fifteen



years earlier. The similarity is to be seen not only in form and style, but also in theme and subject-matter. Shaw, however, had his own flair for the theatrical, the eloquent and the didactic, and his play is distinctly a product of his own individualistic genius, rather than being any mere imitation or parody. A "well-made" dramatic structure and lots of "stage-tricks" are employed without apology, and on the surface the characters seem to be only the familiar "stage types" to be found in any conventional drawing-room comedy. These seeming clichés are turned to Shaw's own purposes, however, in that they invite easy acceptance and cataloguing, whereupon the playwright springs his trap and surprises us with depth of insight, inversion of values and subtle complexities. He invites us to come along on a theatricalized romp, but it is one which he intends shall leave us both shaken up and invigorated.

This production aims solely at reinforcing the playwright's intent, and, because the play remains as pertinent and as universal today as it was when first written, it is here presented without any of the expected trappings of quaint "period" costume or decor. Further, in keeping with Shaw's style, this production is offered as a frankly theatrical experience in which the audience is neither forced to peek through an Ibsenesque keyhole nor to be confronted by such direct assaults as are appropriate to the pulpit, the editorial page, the circus ring and the conventions of political groups. The measure of our success is left to you, our audience, to judge.

## PRODUCTION STAFF

Stage Manager.....Dan Blaszcuk  
Assistant Stage Manager.....John Dobbins  
Technical Director.....Sam Beaulieu  
Master Carpenter.....Edward Hupprich  
Master Electrician.....Lance W. Crocker  
Costumer.....Charlotte Morrison  
Master of Trim Props.....Tim Smith  
Mistress of Hand Props.....Karen Austin  
Master of Sound.....William Miller  
Make-up Director.....Jack Stein

## EXECUTIVE STAFF

Theatre Manager.....Alfred Corona  
House Manager.....Michael Nach  
Publicity and Program Director.Alfred Corona  
Production Photographer.....Harry W. Morgan

## CREDITS

Mr. Carl Michaels - Mr. Robert Pettitt

Mr. Arthur Roidoulis